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PRACTICAL

RULES IN MUSIC,

WITH

TABULAR ILLUSTRATIONS.

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JOHN B. MARSH.

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PRACTICAL RULES IN MUSIC

WITH

TABULAR ILLUSTRATIONS.

Designed to assist in writing exercises, in the Vocal Music Department of the New York State Normal School, and in other classes. By

JOHN B. MARSH.

FORMATION OF MAJOR AND MINOR SCALES.

1. The Diatonic scale consists of eight successive sounds, ascending or descending.

2. The distance or difference between any two sounds is called an Interval, and is always reckoned upwards.

3. In a Major scale, an interval of a semitone, or half-step, occurs between the *third* and *fourth*, and *seventh* and *eighth*. All the other intervals are tones, or whole steps.

4. In a MELODIC Minor scale, an interval of a semi-tone occurs between the *second* and *third*, and *seventh* and *eighth*. All the

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other intervals are tones. In descending, the *sixth* and *seventh* are depressed a semi-tone. The remaining intervals are the same as in ascending.

(Another form of a Minor scale, called HARMONIC, requires an interval of a semi-tone between the second and third, fifth and sixth, and seventh and eighth, and an interval of three semi-tones between the sixth and seventh. All the other intervals are tones. The descending scale remains unchanged).

5. When any other letter or pitch is taken for the basis, the scale is said to be transposed.

6. Transposition by sharps, to a major key nearest related, is effected by taking the fifth of any letter, or pitch, for the new key.

7. Transposition by flats, to a major key nearest related, is effected by taking the fourth of any letter, or pitch, for the new key.

8. Two keys which have several sounds in common, are said to be related. The major keys are connected in the form of a Quint circle, and those differing from each other in but one sound, are nearest related.

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☞ The first two following tables illustrate the formation of major scales, in their order of transposition, by fifths in sharps, and by fourths in flats. The interval of a semi-tone, or half-step, is apparent, in the diminished distance between those figures in the upright columns.

The last two tables contain a few illustrations of the formation of melodic minor scales, ascending and descending.

Ex.— Write in whole notes upon the staff, the ascending major scale of A, of B, of E, etc., etc. Use sharps when necessary to preserve the proper order of intervals as in rule 3, and illustrated in the first table.

Write major scales of F, of E flat, of A flat, etc. Use flats when necessary, as illustrated in the second table.

Write melodic minor scales, preserving the proper order of intervals by the use of sharps, flats or naturals, as in rule 4, and illustrated in the third and fourth tables.

Double sharps (×) and double flats (*bb*), may sometimes be necessarily used, in order to elevate, or depress a sound two semitones, without changing the letter.

FORMATION OF MAJOR SCALES (*ascending*).

Transposition by Fifths.

	C sharp . . .	..	..	..	..	..	..	8
B sh.	C	..	..	..	..	..	..	7
	B	..	..	..	..	8	..	..
	A sh.	..	..	..	..	7	..	6
	A	..	..	8	..	..	..	..
	G sh.	..	..	7	..	6	..	5
	G	8	..	..	..	..	..	..
	F sh.	7	..	6	..	5	8	4
E sh.	F	..	..	..	..	..	7	3
	E	6	..	5	8	4	..	..
	D sh.	..	..	..	7	3	6	2
	D	5	8	4	..	..	..	..
	C sh.	..	7	3	6	2	5	1
B sh.	C 8	4	..	..	..	..	..	..
	B 7	3	6	2	5	1	4	..
	A sh.	..	..	..	..	..	3	..
	A 6	2	5	1	4	..	..	..
	G sh.	..	..	..	3	..	2	..
	G 5	1	4	..	..	..	..	..
	F sh.	..	3	..	2	..	1	..
E sh.	F 4	..	..	..	..	..	..	..
	E 3	..	2	..	1	..	..	..
	D sh.	..	..	..	..	..	..	..
	D 2	..	1	..	..	..	..	..
	C sh.	..	..	..	..	..	..	..
	C 1	..	..	..	..	..	..	..

Key of	C	G	D	A	E	B	F sh.	C sh.

FORMATION OF MAJOR SCALES (*ascending*).

Transposition by Fourths.

	C	8	..	..	..	..	..	..	..
B	C flat . . .	7	..	..	..	..	..	..	..
	B fl.	..	..	8	..	..	..	..	..
	A	6	..	7	..	..	..	..	..
	A fl.	..	..	..	..	8	..	..	..
	G	5	..	6	..	7	..	..	..
	G fl.	..	..	..	..	..	..	8	..
	F	4	8	5	..	6	..	7	..
E	F fl. . . .	3	7	..	..	..	..	..	..
	E fl.	..	..	4	8	5	..	6	..
	D	2	6	3	7	..	..	..	..
	D fl.	..	..	..	..	4	8	5	..
	C	1	5	2	6	3	7	..	..
B	C fl.	..	..	..	..	..	..	4	8
	B fl.	..	4	1	5	2	6	3	7
	A	..	3	..	..	..	..	..	..
	A fl.	..	..	..	4	1	5	2	6
	G	..	2	..	3	..	..	..	..
	G fl.	..	..	..	..	..	4	1	5
	F	..	1	..	2	..	3	..	..
E	F fl.	..	..	..	..	..	..	..	4
	E fl.	..	..	..	1	..	2	..	3
	D	..	..	..	..	..	..	..	..
	D fl.	..	..	..	..	..	1	..	2
	C	..	..	..	..	..	..	..	..
B	C fl.	..	..	..	..	..	..	..	1
	Key of	C	F	B fl.	E fl.	A fl.	D fl.	G fl.	C fl.

FORMATION OF MELODIC MINOR SCALES.

Ascending and descending.

	F sharp	.	.	..	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..
E sh.	F	.	.	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..
	E	.	.	..	..	8	8	..	..	..	..	..	7	..	..	..	..	..	..
	D sh.	.	.	..	..	7	..	..	..	..	..	6	..	..	..	..	..	..	..
	D	.	.	..	..	..	7	..	..	..	..	..	6	..	..	..	..	..	..
	C sh.	.	.	..	..	6	..	..	..	5	5	8	8	..	..	..	..	..	..
B sh.	C	.	.	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..
	B	.	.	..	..	5	5	8	8	4	4	..	7	..	..	..	..	..	..
	A sh.	.	.	..	..	..	..	7	..	..	..	6	..	..	..	..	..	..	..
	A	.	.	.	.	8	8	4	4	..	7	3	3	..	6	..	..	..	..
	G sh.	.	.	.	.	7	..	..	..	6	..	2	2	5	5	..	..	..	..
	G	.	.	.	.	..	7	3	3	..	6	..	..	..	..	..	..	..	..
	F sh.	.	.	.	.	6	..	2	2	5	5	1	1	4	4	..	..	..	..
E sh.	F	.	.	.	.	..	6	..	..	..	..	..	..	..	..	..	..	..	..
	E	.	.	.	5	5	1	1	4	4	..	..	..	3	3	..	..	..	..
	D sh.	.	.	.	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..
	D	.	.	.	4	4	..	..	3	3	..	..	..	..	..	..	..	..	..
	C sh.	.	.	.	..	..	..	..	2	2	..	..	..	I	1	..	..	..	..
B sh.	C	.	.	.	3	3	..	..	..	..	..	..	..	..	..	..	..	..	..
	B	.	.	.	2	2	..	..	1	1	..	..	..	..	..	..	..	..	..
	A sh.	.	.	.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
	A	.	.	.	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..

Key of	A	E	B	F sh.	C sh.

FORMATION OF MELODIC MINOR SCALES,

Ascending and Descending.

	D	8 8	.. ..	.. ..	.. ..	.. ..
C sh.	D flat . . .	7 ..	.. ..	.. ..	.. ..	.. ..
	C	.. 7	.. ..	8 8	.. ..	.. ..
C fl.	B	6 ..	.. ..	7 ..	.. ..	.. ..
	B fl. . . .	.. 6	.. ..	.. 7	.. ..	8 8
	A	5 5	.. ..	6 ..	.. ..	7 ..
	A fl. . . .	.. ..	.. ..	.. 6	.. ..	.. 7
	G	4 4	8 8	5 5	.. ..	6 ..
F sh.	G fl. . . .	.. ..	7 ..	.. ..	.. ..	.. 6
	F	3 3	.. 7	4 4	8 8	5 5
F fl.	E	2 2	6 ..	.. ..	7 ..	.. ..
	E fl. . . .	.. ..	.. 6	3 3	.. 7	4 4
	D	1 1	5 5	2 2	6 ..	.. ..
C sh.	D fl. . . .	.. ..	.. ..	.. ..	.. 6	3 3
	C	.. ..	4 4	1 1	5 5	2 2
C fl.	B	.. ..	.. ..	.. ..	.. ..	.. ..
	B fl. . . .	.. ..	3 3	.. ..	4 4	1 1
	A	.. ..	2 2	.. ..	.. ..	.. ..
	A fl. . . .	.. ..	.. ..	.. ..	3 3	.. ..
	G	.. ..	1 1	.. ..	2 2	.. ..
F sh.	G fl. . . .	.. ..	.. ..	.. ..	.. ..	.. ..
	F	.. ..	.. ..	.. ..	1 1	.. ..

Key of	D	G	C	F	B fl.

MAJOR AND MINOR KEYS AND THEIR SIGNATURES.

9. The signature, consists of sharps or flats placed at the commencement of a staff and indicates the key, and what degrees upon the staff are to be elevated or depressed.

10. The absence of any sharps or flats at the commencement of a staff, serves as the signature, and indicates the natural key, or the model scale of C.

11. Every major key has a parallel, or relative minor key, which is the third letter, or three semitones below, and commences with the syllable *la*.

12. The minor key has no signature of itself, but takes the signature of its relative major key above. The sharp or flat letters occurring in a descending melodic minor scale placed in proper order, will also determine its signature.

13. The last note in the bass, almost invariably indicates the key note. The signature, will determine whether major or minor. Ending upon the syllable *do*, it is a major key; ending upon *la* it is a minor key.

14. The following table indicates the succession of sharp keys, transposing by fifths, beginning at the natural key of C.

Signature one sh.,	F, . . .	key of G,	rel. minor	E.
" two sh.,	F and C,	" D	" "	B.
" three sh.,	F, C and G,	" A	" "	F sh.
" four sh.,	F, C, G, and D	" E	" "	C sh.
" five sh.,	F, C, G, D and A,	" B,	" "	G sh.
" six sh.,	F, C, G, D, A and E	" F sh.,	" "	D sh.
" seven sh.,	F, C, G, D, A, E, and B	" C sh.,	" "	A sh.

The following table indicates the succession of flat keys, transposing by fourths, beginning at the natural key of C.

Signature one flat,	B . . .	key of F	rel. minor	D.
" two flats,	B and E	" B flat,	" "	G.
" three flats,	B, E and A . .	" E flat,	" "	C.
" four flats,	B, E, A and D . .	" A flat,	" "	F.
" five flats,	B, E, A, D and G .	" D flat,	" "	B flat.
" six flats,	B, E, A, D, G and C	" G flat,	" "	E flat.
" seven fl.,	B, E, A, D, G, C and F	" C flat,	" "	A flat.

Ex.— Write signatures, preserving the proper order of the sharps or flats, of A major, F major, B major, A flat major, etc.

Write signatures of C minor, F sharp minor, E minor, G minor, etc.

COMMON CHORDS, MAJOR AND MINOR.

15. In ascending a Diatonic scale, from 1 to 2 is called a second, from 1 to 3 a third, from 1 to 4 a fourth and so on.

16. Three semitones constitute a minor third, four semitones a major third, seven semitones a perfect fifth, and twelve semitones an octave.

17. A common chord consists of the first, third and fifth, and can be written in three positions, either major or minor.

18. The difference between a major chord, and a minor chord, is in the third. If the third be major, it is a major chord; if the third be minor, it is a minor chord. The fifth is the same in both chords.

Ex.— Write major common chords in three positions to each of the seven letters.

Write them minor in three positions.

19. In Harmony, the fundamental note of a chord, is called the tonic. The fifth above is called the dominant. The fifth below which by inversion becomes the fourth above, is called the subdominant.

20. The attendant harmonies of the chord of the tonic, are the chords of the dominant, and sub-dominant.

21. In a major key, the above three chords are major.

22. In a minor key, the chord of the dominant must be made major by an accidental; the other two are minor.

Examples can here be given, by first writing the signature of a major or minor key, in both bass and treble staffs. Then write the Tonic, Sub-dominant, Dominant and Tonic in the Bass, for the root or fundamental note, after which write the four chords above in the Treble, retaining such letters as have appeared in the previous chord, and moving the chords as little as possible.

Other rules not here given, will be necessary, for the further prosecution of the study of Harmony.